

Esplanade Concerts

(Founded by Arthur Fiedler in the Summer of 1929)

At the Edward Hatch Memorial • Storrow Embankment

ORCHESTRA OF 70 BOSTON SYMPHONY MUSICIANS

Arthur Fiedler, *Conductor*

• *Thirteenth Season* •

EVERY EVENING AT 8:30

July 6 to 27, 1941 (Omitting Saturdays)

And Three Children's Concerts

Wednesday Mornings at 10

(July 9, 16, and 23)

B



These concerts are dependent on contributions of the general public.

You will find it more convenient to place your contribution in a Fund Box BEFORE CONCERTS

Or contributions may be mailed to: Esplanade Concerts Fund, Trust Dept., Merchants National Bank, 28 State St., Boston, Mass.

Thirteenth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

FIRST OF THREE CHILDREN'S CONCERTS

WEDNESDAY, JULY 9, AT 10 A.M.

(The Next will be July 16 and 23 at 10 A.M.)

- A. Military Polonaise *Chopin-Glazounov*
B. Andante from the "Surprise Symphony" *Haydn*
C. *Overture to the Opera, "Zampa" *Hérold*
D. Prayer from the Opera,
"Hansel and Gretel" *Humperdinck*
E. Triumphal March from
"Peter and the Wolf" *Prokofieff*
F. Waltz from the Opera, "Faust" *Gounod*
G. *Largo from the Opera, "Xerxes" *Handel*
Solo Violin: Gaston Elcus Solo Harp: Elford Caughey
Wilfrid Tremblay at the Hammond Organ
H. "American Patrol" *Meacham*

WEDNESDAY, JULY 9, AT 8:30

PAUL CHERKASSKY, Guest Conductor

- A. *Overture to "Russlan and Ludmilla" *Glinka*
B. Symphony No. 4, in A major, "Italian". *Mendelssohn*
I. Allegro vivace III. Con moto moderato
II. Andante con moto IV. Saltarello: Presto
C. *Polonaise from the Opera,
"Eugen Onégin" *Tchaikovsky*
D. *Meditation from the Opera, "Thaïs" *Massenet*
Solo Violin: Gaston Elcus
E. Two Spanish Dances *Moszkowski*
*I. G minor II. Bolero
F. Torch Dance from Incidental Music to
"Henry VIII" *Edward German*

OVERTURE TO "RUSSLAN AND LUDMILLA."
Glinka has been called the father of Russian music. His historical operas with their brilliantly colored music inspired a whole school of Russian composers. The story of "Russlan and Ludmilla" was derived from an old folk tradition by the great Russian poet Pushkin. It tells of Ludmilla, the daughter of an ancient king of Kiev, of how she was carried away by a magician and how her father sent three knights to bring her back, promising her hand to the rescuer. Russlan, whom she loved, found a magic sword, but was laid in sleep by the abducting magician, who brought back Ludmilla to her father, demanding her hand in marriage. Russlan, awakened, exposed the wicked plot and wed Ludmilla. In the coda there is a descending whole-tone theme which typifies the wizard and his magic.

* Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor.

Random Notes

PADEREWSKI, IGNACE JAN. Born in Russian Poland, November 18, 1860. Died New York, June 29, 1941. One of greatest pianists of all time. His playing was marked especially by largeness, poetry, individuality and power of his interpretations. Also he was composer of two operas; a symphony (first performed by the Boston Symphony Orchestra in 1909); the Piano Concerto in A Minor; the Polish Fantasy for piano and orchestra and some 20 other works—piano solos and songs. At the Warsaw Conservatory, a teacher tried to discourage him from studying piano. He tried various orchestral instruments, and played trombone in the Conservatory orchestra; was expelled as a result of a dispute; readmitted; became teacher of piano there for several years.

After study with Leschetizky in Vienna, he made immensely successful appearance in Vienna, 1889. London debut 1890, New York, 1891; Boston, 1891. Became Director of Warsaw Conservatory, 1909. Bought ranch in California, 1914. Gave entire proceeds of his concerts, 1914-1918 for Polish war sufferers. Diplomatic representative at Washington, D.C., of Polish State, 1918-19; first Premier of Polish Republic, 1919. Retired from politics, 1920, made concert tours of Europe and America in 1922-23, and 1923-24, for benefit of World War victims. Appointed President of Polish Government in Exile, January 23, 1940.

CONCERTO IN A MINOR. Paderewski in 1939 attended a rehearsal of this work conducted by Arthur Fiedler, and played by the Pops orchestra, with Jesús María Sanromá as soloist. He praised the performance, and gave valuable suggestions on details, which were put into effect. The memorial performance of July 13 may be looked upon as an authoritative effort to fulfill the wishes of the composer.

JESÚS MARÍA SANROMÁ. Born of Catalanian parents in 1903, under the American flag, in Puerto Rico. A boy prodigy as pianist and even as theatre orchestra conductor, his powers attracted the attention of the island government, which sent him to Boston in 1917 to complete his musical education. Studied there with Antoinette Szumowska, then in Paris with Cortot and Berlin with Schnabel. Has played in those cities, and London, Paris, Vienna, Madrid, Barcelona, Mexico City, and various cities of the United States, Canada and Puerto Rico.

EROICA. This shares with the Fifth Symphony the choice of some critics for the highest place among Beethoven's nine.

Beethoven dedicated his Third Symphony while in manuscript to Napoleon, whom he had admired as a hero of the French Revolution, who advanced the cause of government by the people. When he learned that this hero of a new republic had crowned himself Emperor, Beethoven in frenzied disappointment ripped the dedication from the manuscript. When the symphony was published, its title page omitted the name of Napoleon, and bore the inscription: "Composed to celebrate the memory of a great man."

THURSDAY, JULY 10, AT 8:30

- A. March, "Calling All Workers" *Eric Coates*
B. Overture, "Fingal's Cave" *Mendelssohn*
C. Irish Tune from County Derry
COUNTRY GANG Arranged by Grainger
D. Finale, Fourth Symphony, in F minor. *Tchaikovsky*
E. "España" Rhapsody *Chabrier*
F. "Deep River," Negro Spiritual
HORASTACE Arranged by Jacchia
G. Waltz Scene from "Faust" *Gounod*
H. March, "On the Esplanade" *Bodge*

FRIDAY, JULY 11, AT 8:30

- A. Hungarian March, "Rakoczy," from
"The Damnation of Faust" *Berlioz*
B. *Overture to "Oberon" *Weber*
C. "Eroica" Symphony, No. 3, *ATHEYS*
Third Movement, Scherzo *Beethoven*
D. *Marche Slave *Tchaikovsky*

Award of "Musiquiz" Prizes.

- E. Prelude to "La Traviata" *Verdi*
F. *Variations on "Pop Goes the Weasel" *Cailliet*
G. Fantasy on Gershwin Melodies *Waldteufel*
H. *March, "Stars and Stripes Forever" *Sousa*

There will be no concert on Saturday.

SUNDAY, JULY 13, AT 8:30

In Memoriam, Paderewski

- A. Military Polonaise *Chopin-Glazounov*
B. *Concerto in A Minor for Piano and Orchestra
I. Allegro II. Romanza
III. Allegro vivace *Paderewski*
Soloist: Jesús María Sanromá
C. Overture Fantasy, *MARMIN*
"Romeo and Juliet" *Tchaikovsky*
D. *Drink to Me Only with Thine Eyes
ARAG-CARM Arranged by Pochon
E. Estudiantina Waltzes *Waldteufel*
F. March, "Knightsbridge,"
from London Suite *Eric Coates*
Baldwin Piano

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An Orchestra for All In Every Season

The concerts which you are hearing under the stars on these July nights are proof, among other things, that the Boston Symphony Orchestra is an orchestra of many activities, of wide appeal and the widest of publics. An artistic institution rightly belongs to the world of music lovers in this broad sense.

When the winter season ends with the coming of May, there are two months of Pop concerts in Symphony Hall under Arthur Fiedler. In July, during the Esplanade season, thirty members of the orchestra become the faculty of the Berkshire Music Center at "Tanglewood" in Lenox. For three weeks beginning July 31 the entire orchestra plays at "Tanglewood" in the Berkshire Hills, while many thousands gather from all parts of the country to attend the Berkshire Symphonic Festival under Serge Koussevitzky. In this way the Boston Symphony Orchestra serves its public through forty-six weeks each year, a far longer season than that of any other orchestra.

Of course, the real distinction of an orchestra lies in its personnel, in the supreme quality of its performances and the supreme ability of its leader. The only way to appreciate this is by listening to the world-famous aggregation of 110 virtuosos perform under the unmatched leadership of Serge Koussevitzky.

In Symphony Hall two series of twenty-four concerts each are given on Friday afternoons and Saturday evenings, and two shorter series of six each (approximately once a month) on Monday evenings and Tuesday afternoons.

BOSTON SYMPHONY ORCHESTRA

Symphony Hall, Boston, Mass.

Kindly send information about the season
1941-1942 to

Name

Address

I should also like to receive information about the
Orchestra's Berkshire Symphonic Festival at
"Tanglewood," July 31, August 2, 3, 7, 9, 10, 14,
16, 17.

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Thirteenth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

MONDAY, JULY 14, AT 8:30 p.m.

- A. March and Cortège from
"Queen of Sheba" *Gounod*
- B. *Overture to
"A Midsummer Night's Dream" *Mendelssohn*
- C. *Entrance of the Little Fauns *Pièrné*
- D. Finale of Symphony No. 1 in C minor *Brahms*
Adagio; Allegro non troppo
- E. From the "Nutcracker" Suite *Tchaikovsky*
March — Arabian Dance — Waltz of the Flowers
- F. Pavane for a Dead Infanta *Ravel*
- G. "Roses from the South," Waltzes *Strauss*
- H. Galop: "Fast Track" (Bahn Frei) *Eduard Strauss*

TUESDAY, JULY 15, AT 8:30

- A. Procession of Bacchus, from "Sylvia" *Delibes*
- B. Overture to "Euryanthe" *Weber*
- C. Prelude to "The Deluge" *Saint-Saëns*
- D. Third Movement of Symphony
"Pathétique" *Tchaikovsky*
Allegro molto vivace
- E. Prelude and Love-Death from
"Tristan and Isolde" *Wagner*
- F. *Fugato on a Well-known Theme *McBride*
- G. Polka from "Schwanda the Bagpiper" *Weinberger*
- H. First Hungarian Dance *Brahms*

The Second Children's Concert will take place
Wednesday Morning, July 16, at 10

WEDDING MARCH FROM "LE COQ D'OR" (The Golden Cockerel). Rimsky-Korsakov's opera about the golden rooster which was so enchanted by the scheming magician as to point out the direction of any enemy's invasion, screaming madly all the while, is based on a charming poem of the same title by Pushkin — the poet dearest to the hearts of all Russians. At the beginning of the third act of the opera, foolish old King Dodon is triumphantly entering his Russian capital in company with the mysterious Oriental queen he is taking to wife. His approach is the cue for magnificent pageantry and a blaze of fantastic color, the music reflecting all the bizarre splendor of the scene.

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Random Notes

PETER TCHAIKOVSKY. Born in Votkinsk, Russia, 1840. Died in St. Petersburg, 1893.
Great Russian romantic composer.
Of his six symphonies, the most esteemed are the last three.

RICHARD WAGNER. Born in Leipzig, 1813; died in Venice, 1883.

The greatest dramatic composer of all time. He brought to maturity the idea of music-drama. Intending to be a playwright, he became ambitious to achieve greatness as a composer when he heard a symphony of Beethoven, whose symphonic works he studied closely.

ROBERT MCBRIDE. Native of Tucson, Arizona, now a professor of music in Bennington College, Vt., and winner of a Guggenheim Fellowship in 1937. He is an able performer on the clarinet.

OVERTURE TO "WILLIAM TELL." Here we have a series of tone-pictures: Sunrise in the Alps; Alpine storm; calm and shepherds' thanksgiving; summons to arms, and march of Swiss soldiers.

"UNFINISHED" SYMPHONY. In sheer beauty of poetic expression — in exquisiteness of tone color; the wonderful matching, contrasting, and interplay of strings and woodwinds; in continuous power to stir poignant responses in the listener — this is a complete masterpiece. It is "unfinished" only in the sense that Schubert entitled it "Symphony in B minor," but completed only two movements, instead of the four conventionally required of a symphony. A few measures for a third movement were left by Schubert — some scored for instruments, some sketched in preliminary piano form. Why the composition was abandoned remains a mystery after much research. It is possible that Schubert felt the work to be artistically complete with the two movements.

AVE MARIA. In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues. More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

BALLET SUITE.

Opening his career as composer of opera at the age of fifty, Jean Philippe Rameau, one of the most original of France's musical geniuses, produced "Les Fêtes d'Hébé" in 1739, six years later, and "Platée" ten years after that. From them several dances have been grouped here in suite form and arranged for modern orchestra by Felix Mottl, eminent Viennese conductor of Wagner, arranger and editor, who died in Munich in 1911.

One of the dances takes its name, "musette," from a small French form of the bagpipe, the reedy tone and drone-bass of which the music mimics.

WEDNESDAY, JULY 16, AT 8:30

FRANCIS FINDLAY, Guest Conductor

- A. Triumphal March from "Sigurd Jorsalfar" .. *Grieg*
- B. Third and Fourth Movements of
Symphony No. 2 in D major *Brahms*
III. Allegretto grazioso
IV. Finale: Allegro con brio
- C. *Intermezzo from "Goyescas" *Granados*
- D. Entrance of the Gods into Walhalla,
from "Das Rheingold" *Wagner*
- E. *Overture to "William Tell" *Rossini*
Cello Solo: H. Droeghmans
- F. Andante Cantabile from
String Quartet, Op. 11 *Tchaikovsky*
- G. *"Vienna Blood," Waltzes *Strauss*
- H. *March, "Washington Post" *Sousa*

THURSDAY, JULY 17, AT 8:30

- A. *Wedding March from
"Le Coq d'Or" *Rimsky-Korsakov*
- B. Symphony in B minor, "Unfinished" *Schubert*
First movement: Allegro moderato
- C. Ave Maria *Bach-Gounod*
Solo Violin: Gaston Elcus
- D. *Overture to "Rienzi" *Wagner*
- E. *Ballet Suite *Rameau-Mottl*
Minuet from "Platée"
Musette from "Fêtes d'Hébé"
Tambourin from "Fêtes d'Hébé"
- F. *Prayer of Thanksgiving *Valerius*
- G. *"Wine, Woman and Song," Waltzes *Strauss*
- H. March, "Up the Street" *Morse*

OLD DUTCH PRAYER OF THANKSGIVING. Although earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birth-date is unknown, died in 1625.

The arrangement is by Edward Kremser (1838-1914), Viennese choral conductor and composer. It is one of a group he made from selections from Valerius' book.

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Boston's Busy Symphony

An audience of 12,000, such as the *Herald's* "Musiquiz" attracted to the Boston Garden Sunday night, is a good crowd in any league. But the Boston Symphony Orchestra, who are experienced troupers as well as fine musicians, take such extra-curricular activities in stride. Not many Bostonians realize that the orchestra, in addition to being probably the foremost organization of its sort in the world, is also among the busiest, playing to a total of well over 750,000 persons in a year. It is giving concerts 46 weeks out of every 52. No other American orchestra is so steadily employed.

Its most successful innovation in recent years has been the Berkshire Festival at Stockbridge, which begins this year, with Dr. Koussevitzky conducting, Thursday, July 31. The orchestra will again give nine concerts in three weeks. The advance sale indicates that all of them will be sell-outs, with 6,000 people occupying seats in the shed and 1,500 to 2,500 more listening on the greensward outside.

Because these 8,000 people pay regular concert prices for their tickets, it is easy to see that the receipts run into figures which would impress even a Billy Rose. In addition, the orchestra conducts a summer school at Stockbridge, which begins July 6 and will have 350 elementary and advanced pupils.

But the orchestra continues to enjoy its largest audiences at Mr. Fiedler's concerts on the Esplanade. At these, which will begin in July just as soon as the Pops have concluded their two-months session in Symphony Hall, a crowd of 15,000 is not at all unusual. Although attendants are invited to give what they can toward the cost of these concerts, there is a large deficit annually. In this way the orchestra carries on, making a small profit in one place, incurring a loss in another, but always measuring its real success by the pleasure, comfort, or inspiration it brings to the thousands of music-hungry men and women who hear it.

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"Le Coq d'Or" *Rimsky-Korsakov*
- B. Symphony in B minor, "Unfinished" *Schubert*
First movement: Allegro moderato
- C. Ave Maria *Bach-Gounod*
Solo Violin: Gaston Elcus
- D. *Overture to "Rienzi" *Wagner*
- E. *Ballet Suite *Rameau-Mottl*
Minuet from "Platée"
Musette from "Fêtes d'Hébé"
Tambourin from "Fêtes d'Hébé"
- F. *Prayer of Thanksgiving *Valerius*
- G. *"Wine, Woman and Song," Waltzes *Strauss*
- H. March, "Up the Street" *Morse*

FRIDAY, JULY 18, AT 8:30

WHEELER BECKETT, Guest Conductor

- A. Overture to "Rosamunde" *Schubert*
- B. "Prince and Princess," from
"Scheherazade" *Rimsky-Korsakov*
- C. *March of the Little Lead Soldiers *Pièrre*
- D. Finale of Symphony in C minor *W. Beckett*
- E. Polovetsian Dances from "Prince Igor" ... *Borodin*
- F. Invitation to the Dance *Weber-Berlioz*
- G. From "Woodland Sketches" *MacDowell*
a. To a Wild Rose b. To a Water Lily
- H. Dance of the Buffoons, from
"Snow Maiden" *Rimsky-Korsakov*

LARGO (Dvořák). A pseudo-Negro spiritual has been made of this, to the words, "Going home." There are two conflicting stories of the origin of the melody, from two good authorities. Miss Alice Fletcher, distinguished collector of American Indian tribal music, is said to have been told by Dvořák that he took the tune from an Osage song which he heard in Iowa. William Arms Fisher, Boston composer, and once a teaching associate of Dvořák in a New York school, dissents. He sat in a box with the Czech composer when the symphony was first performed (in New York, Anton Seidel conducting). Fisher says Dvořák told him then that the largo and the rest of the symphony was wholly original.

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AVE MARIA. In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement." More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

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One of the dances takes its name, "musette," from a small French form of the bagpipe, the reedy tone and drone-bass of which the music mimics.

WINE, WOMAN AND SONG. Strauss's nineteenth work after his "Blue Danube."

INVITATION TO THE DANCE. Orchestrated by Berlioz from a piano solo of Weber. The plot, as told by Weber himself: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

WHEELER BECKETT, conductor-composer.

Born in California, 1898. Educated New York, Philadelphia, Paris, Columbia University, University of Calif.

SUNDAY, JULY 20, AT 8:30

WHEELER BECKETT, Guest Conductor

- A. Symphony No. 5, in E minor, from the
"New World" *Dvořák*
I. Adagio; Allegro molto
II. Largo
III. Scherzo—Molto vivace
IV. Allegro con fuoco
- B. Overture, "Russian Easter" *Rimsky-Korsakov*
- C. "Water Boy," Negro Chant
Arranged by Roderick White
- D. Waltz from the Symphonic Poem,
"Cinderella" *W. Beckett*

MONDAY, JULY 21, AT 8:30

- A. Prelude to the Opera, "Carmen" *Bizet*
- B. Second Movement of
"Unfinished" Symphony *Schubert*
Andante con moto
- C. Overture to "The Marriage of Figaro" *Mozart*
- D. Symphonic Poem, "Finlandia" *Sibelius*
- E. *Kamennoi-Ostrow *Rubinstein*
- F. Triumphal March from
"Peter and the Wolf" *Prokofieff*
- G. Waltz from "Eugen Onégin" *Tchaikovsky*
- H. On the Mall *Goldman*

"CINDERELLA," TONE POEM. Tells the story of Cinderella. Brooding by the ashes because she has been forbidden to go to the Ball, she falls asleep. She dreams of waltzing with the Prince. Rudely shaken by her cruel stepmother, she is awakened and told to work. Cinderella utters a prayer (*horn quartet*), which is answered by the appearance of the fairy godmother, who proceeds to transform the pumpkin into a coach and the mice into horses, etc., and Cinderella gallops away in the coach. Arriving at the Ball, her entrance is heralded by a trumpet, and in response to the question of the page she says her name is Cinderella (*clarinet*). Waltzing with the Prince, she forgets her promise to leave before 12 o'clock and the hour suddenly strikes. Hurrying away, she drops her slipper.

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Above Machines

When summer resort managers take pains to inform possible patrons of the proximity of a "little theatre" presenting during the season dramatic attractions adequately cast, there is ground for believing that the motion picture did not abolish the "legitimate" stage after all. Actors still manage to exist. To be sure, few of them roll in wealth, but even in the old days fortunes were rare among them. Certainly there are more troupes of players than there used to be, and most of them are well worth watching for an evening.

This is a machine age without doubt. At first the machines did not appear to make much difference because there was so much left for arms and legs to do. The bicycle, for instance, was a mere addition to transportation and required considerable leg work, as many an elderly person recalls. But when the automobile became common that seemed to indicate that walking was distinctly on its way out. Much of it was eliminated, it is true, but something has developed since. Back in the days when an automobile was a novelty there was no string of hikers' cabins in the New England hills. In fact nobody knew what "hiker" meant. They do now. Walking is becoming a sport.

When the phonograph record came into wide use, "canned music" was denounced as an infliction on the ear and the æsthetic sense. Some of the composers were sure that they had lost their place in the scheme of things. The radio, bringing music ancient and modern into the living room, seemed to complete the defeat of the great majority of performers. But that did not happen. Here in Boston 25,000 people get as near as possible to the shell on the Charles River embankment to pass the evening enjoying a fine orchestra.

No doubt there are people who are being dominated by machines, and who desire nothing but what the mechanisms offer, but that does not mean that the machines are masters.

The triumphant answer is to use them. A multitude who never heard good music before first came within earshot of it with the help of the phonograph. That was an introduction to more fine music through the agency of the loud speaker. Some may have been dulled by it, but more were uplifted. The degree to which musical appreciation has extended through the school system is an indication of what has been happening.

UNCLE DUDLEY.

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- A. Prelude to the Opera, "Carmen" *Bizet*
- B. Second Movement of
"Unfinished" Symphony *Schubert*
Andante con moto
- C. Overture to "The Marriage of Figaro" *Mozart*
- D. Symphonic Poem, "Finlandia" *Sibelius*
- E. *Kammenoi-Ostrow *Rubinstein*
- F. Triumphal March from
"Peter and the Wolf" *Prokofieff*
- G. Waltz from "Eugen Onégin" *Tchaikovsky*
- H. On the Mall *Goldman*

TUESDAY, JULY 22, AT 8:30

- A. *Triumphal March from "Aïda" *Verdi*
- B. Suite for Strings *Corelli*
a. Sarabanda b. Giga c. Badinerie
- C. Ave Maria *Schubert-Wilhelmj*
Violin Solo: Gaston Elcus
- D. Overture to "Tannhäuser" *Wagner*
- E. Slavonic Dance in A-flat *Dvořák*
- F. *Variations on "Pop Goes the Weasel" *Cailliet*
- G. *"Voices of Spring," Waltzes *Strauss*
- H. "Only One Vienna," March *Schrammel*

The Third Children's Concert will take place
Wednesday Morning, July 23, at 10

SUITE FOR STRING ORCHESTRA. Archangelo Corelli, a famous Italian violinist and composer, was born in Fusignano in 1653 and died in Rome in 1713. This Suite was arranged from movements of twelve sonatas for stringed instruments published in Rome in 1700. A *sarabande* is a slow, stately dance of Spanish origin; a *gigue*, or jig, is the familiar rollicking, even jocose dance named for the *giga*, a small ancestor of the violin used in Italy to accompany the dance. The name of the final movement has been variously defined "foolery, foppery, toying, tumbling, juggling, any kind of apish gamboling."

* Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor.

Random Notes

SERGE PROKOFIEFF. Born 1891. One of most eminent living Russian composers. Rimsky-Korsakov was one of his teachers.

TRIUMPHAL MARCH ("AÏDA"). Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphant reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia. Also, she secretly is a rival with Amneris for the affections of Rhadames, even though he has conquered her native land. As Aïda finds herself rejoicing over the military success of Rhadames, she is horrified to find that he has brought back as captive her father, Amonasro, King of Ethiopia.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake," in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin. "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice. "Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

OVERTURE TO "THE BARBER OF SEVILLE." There is a legend that Rossini worked on the composition of this opera while in bed, and that when a breeze whisked the overture out the window, he was too lazy to rise and retrieve it. Whatever the truth of the matter, Rossini borrowed an overture for "The Barber" from among his previous operas. This is attested by the earlier editions of the music used by the Pops orchestra. Their title-pages read: "Overture to 'Elisabeth, Queen of England.'" In turn, the "Elisabeth" overture had been borrowed from "Aureliano in Palmira."

SKATERS. In effect, Emil Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strassbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. Was pianist to Empress Eugenie, wife of Napoleon III.

WEDNESDAY, JULY 23, AT 8:30

JOSEPH WAGNER, Guest Conductor

- A. March, "Pomp and Circumstance," No. 2
in A minor *Elgar*
- B. *Overture to "Der Freischütz" *Weber*
- C. Varsang (Spring Song) *Sibelius*
- D. La Rumba, A Cuban Rhapsody *Maganini*
- E. Four Miniatures *Joseph Wagner*
1. Preface
2. A Saraband for the Infanta
3. A Berceuse for a Princess
4. March Humoresque
- F. From Suite No. 2, "Peer Gynt" *Grieg*
a. Arabian Dance b. Solvejg's Song
- G. "Mardi Gras," from "Mississippi" Suite *Grofé*

THURSDAY, JULY 24, AT 8:30

- A. French Military March, from
"Algerian Suite" *Saint-Saëns*
- B. Overture to "The Barber of Seville" *Rossini*
- C. Prelude to "La Traviata" *Verdi*
- D. Pizzicato ostinato from the Fourth
Symphony *Tchaikovsky*
- E. *Ballet Music from "Aïda" *Verdi*
a. Dance of the Black Slaves b. Ballabile
- F. Minuet for Strings *Bolzoni*
- G. *Waltz, "The Skaters" *Waldteufel*
- E. "Thunder and Lightning," Polka *Strauss*

JOSEPH WAGNER, composer-conductor. Born Springfield, Mass., 1900. Founder, conductor, of the Boston Civic Symphony, which for 16 years has afforded young musicians valuable experience in orchestral training, and has brought to the public much new music, and many interesting revivals. Assistant Superintendent of Music in Boston public schools since 1923. Attended New England Conservatory of Music, is graduate of College of Music, Boston University ('32). Private pupil in composition of Frederick S. Converse and Nadia Boulanger. Studied conducting with Felix Weingartner and Pierre Monteux. Has composed in nearly all forms. Now, at MacDowell Colony, Peterboro, N.H., is at work on a ballet, "The Legend of Sleepy Hollow," for Jan Veen, and a Sinfonietta for strings.

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Editorial in the "Boston Globe," July 9, 1941

Above Machines

When summer resort managers take pains to inform possible patrons of the proximity of a "little theatre" presenting during the season dramatic attractions adequately cast, there is ground for believing that the motion picture did not abolish the "legitimate" stage after all. Actors still manage to exist. To be sure, few of them roll in wealth, but even in the old days fortunes were rare among them. Certainly there are more troupes of players than there used to be, and most of them are well worth watching for an evening.

This is a machine age without doubt. At first the machines did not appear to make much difference because there was so much left for arms and legs to do. The bicycle, for instance, was a mere addition to transportation and required considerable leg work, as many an elderly person recalls. But when the automobile became common that seemed to indicate that walking was distinctly on its way out. Much of it was eliminated, it is true, but something has developed since. Back in the days when an automobile was a novelty there was no string of hikers' cabins in the New England hills. In fact nobody knew what "hiker" meant. They do now. Walking is becoming a sport.

When the phonograph record came into wide use, "canned music" was denounced as an infliction on the ear and the æsthetic sense. Some of the composers were sure that they had lost their place in the scheme of things. The radio, bringing music ancient and modern into the living room, seemed to complete the defeat of the great majority of performers. But that did not happen. Here in Boston 25,000 people get as near as possible to the shell on the Charles River embankment to pass the evening enjoying a fine orchestra.

No doubt there are people who are being dominated by machines, and who desire nothing but what the mechanisms offer, but that does not mean that the machines are masters.

The triumphant answer is to use them. A multitude who never heard good music before first came within earshot of it with the help of the phonograph. That was an introduction to more fine music through the agency of the loud speaker. Some may have been dulled by it, but more were uplifted. The degree to which musical appreciation has extended through the school system is an indication of what has been happening.

UNCLE DUDLEY.

Esplanade Concerts

(Founded by Arthur Fiedler in the Summer of 1929)

At the Edward Hatch Memorial • Storrow Embankment

ORCHESTRA OF 70 BOSTON SYMPHONY MUSICIANS

Arthur Fiedler, *Conductor*

• • • *Thirteenth Season* • • •

EVERY EVENING AT 8:30

July 6 to 27, 1941 (Omitting Saturdays)

And Three Children's Concerts

Wednesday Mornings at 10

(July 9, 16, and 23)

F



These concerts are dependent on contributions of the general public.

You will find it more convenient to place your contribution in a Fund Box BEFORE CONCERTS

Or contributions may be mailed to: Esplanade Concerts Fund,
Trust Dept., Merchants National Bank, 28 State St., Boston, Mass.

Thirteenth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

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- B. *Overture to "Der Freischütz" *Weber*
- C. Varsang (Spring Song) *Sibelius*
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- F. Minuet for Strings *Boloni*
- G. *Waltz, "The Skaters" *Waldteufel*
- E. "Thunder and Lightning," Polka *Strauss*

Random Notes

POMP AND CIRCUMSTANCE. Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:
"Farewell the neighing steed and the shrill trump.
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

POMP AND CIRCUMSTANCE designates a set of six marches composed by Elgar. He published only five, however. The first, in the key of D, is the most familiar, from both instrumental and choral performances (sung to Arthur C. Benson's poem, "Land of Hope and Glory"). Both marches were played for the first time in Liverpool, by the Orchestral Society, October 19, 1901. London first heard the paired marches at a Promenade Concert in Queen's Hall, three days later.

SPRING SONG (Sibelius). Composed in 1894, numbered Opus 16.
(To show relationships in the development of Sibelius, it is pointed out that "Finlandia," Op. 26, was composed in 1899, revised 1900; and the First Symphony, Op. 39, was composed between 1898 and 1899.)

BALLET MUSIC FROM "AIDA." In the opera, this is the accompaniment for a group of Moorish slaves, who dance for the amusement of Amneris, Princess of Egypt. Aida, also a slave to her, is a captive princess.

SOVIET IRON WORKS.
Whatever else, Mossolov, contemporary Soviet composer, has achieved here the distinction of producing a composition which yearly arouses not only many requests for Mr. Fiedler to play it, but also many requests for him not to play it.

ARTISTS' LIFE. An ambition dear to Mr. Fiedler's heart is to try to persuade those who love "Blue Danube" too much, to love some of the other Strauss waltzes more. Johann Strauss, Jr. composed 313 waltzes before the "Danube" (Opus 314). "Artists' Life" is the second work after it.

ALBION METCALF, born Reading, Mass., 1902. His mother, Mrs. Edmund C. Metcalf, was his first teacher. After further study in Boston, went under tutelage of Philipp and Levy in Paris in 1924, and Tobias Matthay in London in 1925. Continued studies with Matthay in 1926, 1928, 1931, and 1935. Coached with Myra Hess for one summer. London debut 1935, in Wigmore Hall. In Boston, has given four recitals in Jordan Hall. Soloist at Pops, Arthur Fiedler conductor, in Liszt's "Totentanz," 1937 and 1941; Schumann Concerto, 1938; Beethoven's "Emperor" Concerto, 1939; Tchaikovsky's "Fantasy in G," 1940.

FRIDAY, JULY 25, AT 8:30

- A. Prelude to the Third Act of "Lohengrin"... *Wagner*
- B. *Overture to "Merry Wives of Windsor"... *Nicolai*
- C. Twelve Contredanses *Beethoven*
- D. *Soviet Iron Works *Mossolov*
- E. Ballet Music from "Faust" *Gounod*
- F. *Eili-Eili
Trumpet Solo: Roger Voisin
- G. *"Where the Citrons Bloom," Waltzes ... *J. Strauss*
- H. Spanish Dance from "La Vida Breve" *De Falla*

SUNDAY, JULY 27, AT 8:30

Final Concert of the 13th Season

- A. *Entrance of the Guests into the Wartburg,
from "Tannhäuser" *Wagner*
- B. Overture to "Egmont" *Beethoven*
(Tragedy of Goethe)
- C. Scherzo from the Octet *Mendelssohn*
- D. Ride of the Valkyries *Wagner*
- E. *Totentanz (Paraphrase on Dies Irae)
for Piano and Orchestra *Liszt*
Soloist: Albion Metcalf
- F. *"Artists' Life," Waltzes *J. Strauss*
- G. *Farandole from "L'Arlésienne" *Bizet*

Steinway Piano

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RIDE OF THE VALKYRIES.

Act Three of "Die Walküre" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses, of Brünnhilde and her eight sister-Valkyries—the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

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Progress of the Esplanade Concerts

Arthur Fiedler, conductor of the Pop concerts in Symphony Hall, once conceived the idea of a supplementary series of concerts in the open air which could spread the gospel of symphonic music to audiences unrestricted by price or space. He put his idea before a number of citizens who were both willing and able to further a good musical cause. The Metropolitan District Commission fell in readily with the scheme, and in 1929 erected a wooden shell on the Charles River Embankment.

At that time no other city in the country had thought of providing music of this sort free of charge. The Esplanade Concerts became immensely popular at once, and each July many thousands gathered from near and far to hear them. When the original supporters were no longer able to continue them unaided, those who enjoyed the concerts were asked to add their smaller but more numerous contributions.

Summer after summer the Esplanade Concerts grew in popularity and took their place among the expected pleasures of a vast number of the citizens of Boston in every walk of life. In 1935 the original shell was replaced by a more durable structure of steel. Arthur Fiedler tried, tentatively at first, to intersperse symphonies in the course of the more popular repertory. They were so enthusiastically received that he has successfully included all the symphonies of Beethoven and Brahms, and the principal ones of Tchaikovsky. Pre-concert talks upon the music to be performed have been given since 1935 under the direction of the State Department of Education, University Extension, James A. Moyer, Director. Children's concerts on certain mornings were introduced in 1938, and were an immediate success.

Last year the Esplanade Concerts were fortunate enough to receive through the administration of the estate of Maria Hatch a beautiful and permanent acoustic shell to be known as the Edward Hatch Memorial. The fund was made available through the enterprise of Attorney-General P. A. Dever. The Trustees of the bequest, William J. Hickey, Jr., and John Burke, designated the use of the fund for a granite building which could house the Esplanade Concerts, thus best serving the public and fulfilling the testator's wish for a beautiful and lasting memorial to her brother. Richard Shaw was the architect, Dr. William R. Barss the acoustical expert in its planning. The shell was erected with the co-operation of Eugene C. Hultman, the Metropolitan District Commissioner.

The Esplanade Concerts with their persuasive setting and special delights prove each year a gateway to concerts richer in content, ampler in performance. The Boston Symphony Orchestra is the parent of the Esplanade Orchestra. With its great conductor, Serge Koussevitzky, its personnel of 110, its fine auditorium, Symphony Hall, the Boston Symphony Orchestra is considered unmatched in the world of music. In May and June, at the expiration of the regular season, the Pops are given, Arthur Fiedler conducting. On July 7th of this year, the second season of the Berkshire Music Center, a school of musical performance, was opened by the Boston Symphony Orchestra, with a faculty drawn from its players. This activity will continue through August 17 at "Tanglewood" in the Berkshire Hills, where from July 31 to August 17 the Boston Symphony Orchestra will be present in full numbers to play in the Berkshire Symphonic Festival under Serge Koussevitzky. The winter season will open in Symphony Hall on October 10.
